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"D O C T O R W H O"

SERIES 'Q' - "THE SPACE MUSEUM"

by GLYN JONES.

episode one: "THE SPACE MUSEUM"

PRODUCER
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CLIVE DOIG
FOURTEEN
SPENCER CHAPMAN
DAPHNE DARE
SONIA MARKHAM

SCHEDULE

DATE: FRIDAY APRIL 2ND 1965

STUDIO: T.C.4

Set and light.....0830 - 1030

TELECINE

Camera Rehearsal....1030 - 1300

TK: 23 from 1030

LUNCH.....1300 - 1400

TK: 29 from 1500

Camera Rehearsal....1400 -

DINNER.....1900 - 2000

Telephone nos:

Line-up.....2000 - 2030

PRODUCER: 4111
SCRIPT EDITOR: 4109
ORGANISER: 2226

RECORDING 2030 - 2145

(VT/4T/26730)

EDITING: Monday April 5th. 1900 - 2200
 Thursday April 8th. 2000 - 2200

TRANSMISSION:

SATURDAY APRIL 24TH 1965

DR. WHO - THE SPACE MUSEUM:1

CAST LIST

DR. WHO	WILLIAM HARTNELL
IAN	WILLIAM RUSSELL
BARBARA	JACQUELINE HILL
VICKI	MAUREEN O'BRIEN
DAKO	PETER CRAZE
SITA	PETER SANDERS
XERON	BILL STARKEY
MOROKS	LAWRENCE DEAN KEN NORRIS

SETS

INTERIOR TARDIS
EXTERIOR TARDIS
EXTERIOR MUSEUM
FIRST ANTE-ROOM
MUSEUM CORRIDOR
CORRIDOR
SECOND ANTE-ROOM.

TELECINE

TC-1 : opening 'DR WHO' titles
TC-2 : Trailer
TC-3 : Rocket ships
TC-4 : Vicki dropping glass
TC-5 : Rocket ships on Scanner
TC-6 : Zoom along ships to door
of Museum
TC-7 : Glass breaking
TC-8 : Footsteps

TECHNICAL REQUIREMENTS

CAMERAS

6 Pedestals

SOUND

3 Booms
Grams
TR-90

TELECINE

TK:23 : 1400 onwards
TK:29 : 1500 onwards

SLUNG MONITORS

'Scanner' for Int. Tardis.

DR WHO - SERIAL Q.

EPI.ODE ONE - RUNNING ORDER

SHOT	PAGE	SCENE & SCENE NO	CHARACTER	LIGHTS	CAMS	SOUND
		TC-1. DR WHO OPENING TITLES				SIG
		TC-2. TRAILER - 20"				
		TC-3. ROCKET SHIPS				M/1
		CAPTIONS				
1/	4	<u>2. INT TARDIS</u>	DR WHO IAN BARBARA VICKI	DAY	3A 1A	A1 M/2
	8	TC-4. GLASS DROPPING				M/3 M/4
4/	9	<u>3. INT TARDIS</u>	DR WHO IAN BARBARA VICKI	DAY	1A	A1
	9	TC-5. ROCKET SHIPS ON SCANNER				M/5
6/	10	<u>4. INT TARDIS</u>	DR WHO BARBARA IAN VICKI	DAY	2A 3A 1A	A1
----- recording break -----						
16/	13	<u>5. EXT. TARDIS</u>	DR WHO BARBARA IAN VICKI	DAY	4A	B1 M/6
	16	TC-6. ROCKET SHIPS. ZOOM INTO MUSEUM DOOR				M/7
17/	17	<u>6. EXT. BUILDING</u>	BARBARA IAN DR WHO VICKI	DAY	3B 2B 2C 5A 5B	A2 M/8 M/9
27/	22	<u>7. INT MUSEUM CORRIDOR</u>	DR WHO IAN BARBARA VICKI	DAY	1B 1C	B2
28/	24	<u>8. INT. FIRST ANTE-ROOM</u>	DR WHO IAN VICKI BARBARA KEELONS	DAY	2D 5C 5D 6A 6B 3C	C1 M/10 M/11
----- recording break - to set up first trick shot -----						
43/	29	<u>9. INT MUSEUM CORRIDOR</u>	DR WHO IAN VICKI KEELONS BARBARA	DAY	1D 1E 2E 2F	B3 M/12 M/13
----- recording break - to set up second trick shot -----						

EPISODE ONE

SHOT	PAGE	SCENE & SCENE NO	CHARACTER	LIGHTS	CAMS	SOUND
48/	35	<u>9A. CORRIDOR</u>	DR WHO IAN VICKI BARBARA	DAY	5E	B4 C2
	36	<u>10. SECOND ANTE ROOM</u>	DR WHO IAN VICKI BARBARA	DAY	2G 5E 6C 3D	M/14 M/15 C2
	38	recording break - to set up and record 4 seqs. 3 seqs. of 'four' in glass cases. 1 seq. of 'four' in glass cases & vanishing. (to be edited in as per script)- <u>recording break</u>				
52/	38	<u>10A. SECOND ANTE ROOM</u>	a/b	DAY		M/16 M/17
60/ 61/ TK23 62/ TK29	43	<u>11. MONTAGE</u> <u>A. PHOTO CAPTION</u> - 'Four' in Crusade clothes. <u>B. EXT. TARDIS</u> <u>C. PHOTO CAPTION</u> - 'Four' in normal clothes <u>D. TC-7. Glass breaking</u> <u>E. EXT. TARDIS</u> MOROKS <u>F. TC-8. Footsteps</u>			3E 4B 3E 4B	M/18
63/	45	<u>12. SECOND ANTE ROOM</u> <u>CAPTIONS & ROLLER</u>	DR WHO BARBARA IAN VICKI		2G 5E 4	C2 M/19 SIG

DR WHO (SERIES Q) EPISODE ONE -
THE SPACE MUSEUM

Q. TELECINE TK:23

Q. SOUND

TK-23.....TC-1 OPENING DR WHO TITLES

SIG TUNE

Q. TK-29

TK-29.....TC-2 TRAILER from previous episode
Q. TK-23 and fade to black and up

TK-23.....TC-3 An area of desert, The camera
pans along and brings several
rocket ships into vision.
In the distance there is the
outline of a building.

MUSIC 1

SUPER SLIDE 1/ THE SPACE MUSEUM

The scene changes to a sandy

fade music

SUPER SLIDE 2/ Written by GLYN JONES

area with rocks shielding it
The Tardis materialises with
the usual effects.....

TARDIS SOUND

END TELECINE

1 1 A 24

4-S

VICKI/IAN/

BARBARA/DR WHO

BOOM A1

MUSIC-2

2. INT. TARDIS DAY

(DR WHO, BARBARA, IAN & VICKI are
STILL FROZEN IN THE IDENTICAL
POSITIONS BUT THEY ARE WEARING
THEIR NORMAL CLOTHES. THEY MOVE &
REACT TO WHAT HAS HAPPENED. THE DOCTOR
REACHES FOR THE CONTROL.

fade music

DOCTOR WHO: Mmm - lights.....

HE SWITCHES THEM ON. THE OTHERS SLOWLY
RECOVERING NOW LOOK AT THEIR CLOTHES.

That's beter - good!

HE LOOKS AT THE DIAL.

Yes, it would appear that we've materialised.
Quicker than I thought.

IAN, BARBARA & VICKI LOOK AT EACH OTHER

2 3 A 24

3-S IAN/BARBARA
DR WHO.

1- 5

-6-

IAN: Doctor, ... We've got our clothes on.

DOCTOR: Well, I should hope so, my boy, I should hope so!

BARBARA: Doctor, our normal, every-day clothes!

(THE DOCTOR
LOOKS DOWN
AT HIMSELF,
AT THE OTHERS,
SEEMS TO FIND
IT AMUSING AND
NOT IN THE
LEAST DISTURBING)

DOCTOR: 'Pon my soul, yes.
(HE CHUCKLES) We had those
cloaks and things on, didn't we?
Well, I must say it will save us
the bother of having to change ...
Now, let's see where we've landed.

3 1 A 24
4-S DR WHO/IAN/
BARBARA/VICKI

(THE DOCTOR
TURNS TO THE
CONTROLS.

THE OTHERS ARE
NOT GOING TO
LET HIM GET
AWAY AS EASY
AS THAT, MOVE
IN ON HIM)

IAN: We all blacked out for a
while - I remember turning, and
seeing you ...

DOCTOR: (SLIGHTLY TESTY) What-
ever happened, Chesterton - it's
all right now.

VICKI: Then where are the clothes
we were wearing?

(TK NEXT)

-6-

-7-

DOCTOR: My dear, they're probably hanging up where they should be. If it concerns you that much I suggest you go and have a look ...

VICKI: Well all right - I will!

(VICKI STARTS
TO MOVE OFF.

DOCTOR WHO
TURNS FROM THE
CONTROL PANEL,
CHECKS HER)

DOCTOR: Oh, and on your way back you might fetch me a drink of water, child - I'm quite parched.

VICKI: Yes, of course.

Let VICKI go R.

(VICKI MOVES
OFF)

Tighten shot.

DOCTOR: (MUTTERING) I don't know, all this fussing just because our clothes change. Time and relativity, my boy, time and relativity! That's where the answer lies!

IAN: I dare say, but we'd be happier if you explained it.

DOCTOR: Yes, well, er - yes!
(cont ...)

(THE DOCTOR
DOESN'T KNOW
"WHY", OFFHAND,
BUT FEELS HE
SHOULD DO.

HOWEVER HE IS
NOT GOING TO
ADMIT THIS TO
THE OTHERS.

SO HE TURNS
THE CONTROL PANEL,
FLICKS A FEW
SWITCHES.

(TK next)

-7-

DOCTOR: (cont) Now - let's see
where we've landed!

VICKI: (OFF, CALLING) Our crusade
clothes are here, Doctor!

Q TK-23

DOCTOR: Mm? (CALLING) Oh,
good, good!

(TO IAN AND
BARBARA:)

You see! You see!

(DOCTOR WHO
RETURNS HIS
ATTENTION TO
THE CONTROLS
AS WE:)/

.....
ON TELECINE: TC-4 on TK:23

Int. Day.

VICKI moves away
from the wardrobe
door in the Tardis,
a puzzled look on her
face, she shrugs, and
we follow her as she
moves over to a water
container.

She takes up a glass,
fills it, is about to
move off when she
casts a worried glance
towards the clothes
closet.

This moment of
wandering causes the
glass to slip from her
fingers and it shatters
on the floor. We see
it in small pieces.

VICKI reacts horrified.

FOOD MACHINE
NOISE

MUSIC-3

(ON TK-23)

-9-

MUSIC-4

She is about to move
off when we see the
pieces magically come
together again and
rise up into her hand
once again complete
as a glass of water.

VICKI looks at the
glass her eyes wide
in astonishment.

END TELECINE.

4 1 A 24
3-S IAN/BARBARA
DR WHO

3. INT. TARDIS. DAY.

(IAN AND BARBARA
STARE UP AT
THE SCANNER)

DOCTOR: Scanner's functioning
(HE LOOKS) Mm? Desert by the
look of it!

Q. TK-29

BARBARA: (POINGINT) Look!
Space-ships!

5 2 A
CU SCANNER as Tk
comes up.

CUT TO:

ON TELECINE: TC-5 on TK-29

MUSIC-5

Ext. Model. Day.

A new ANGLE SHOT of the
Rocket Ship models, as
seen on the scanner.

It PANS slowly revealing
the building later.

-9-

(1 NEXT)

-10-

IAN: (VOICE OVER) Some sort of launching-pad.

BARBARA: (VOICE OVER) I would have said the opposite - more like a graveyard.

The CAMERA holds the rocket-ship scene, and then we:

END TELECINE

6	1	A	24	/BOOM A1
3-S IAN/BARBARA/ DR WHO				

4. INT. TARDIS. DAY.

(DOCTOR WHO,
BARBARA AND
IAN, LOOKING
UP AT THE SCANNER)

IAN: Maybe it's a dumping ground?

7	3	A	9	/
CU DR WHO				

DOCTOR: I don't think so. All those things are from different periods ...

8	1	A	9	/
CU BARBARA				

BARBARA: (PAUSE) No sign of life, though. There's some buildings! What do you make of it, Doctor?

9	3	A	24	/
3-S IAN/BARBARA/ DR WHO				

DOCTOR: (SHAKING HEAD) I'm unable to give you any answers from here.

IAN: So you'd like a closer look?

(1 NEXT QUICKLY)

-10-

-11-

DOCTOR: I don't see why not ...

10 1 A 24 (ON TURN)
 3-S IAN/BARBARA/
 DR WHO

(HE GLANCES
 AT DIALS,
 INDICATES
 THEM)

... the readings tell us it's
 quite safe.

(OVER THE LAST
 COUPLE OF
 SENTENCES
 VICKI ENTERS,
 CARRYING THE
 GLASS OF WATER,
 EYEING IT
 SUSPICIOUSLY)

BARBARA: Safe? Readings don't
 tell us everything! ...

As DR WHO turns to
 VICKI Pan R taking
 in VICKI R and lose
 IAN & BARBARA L
 Push in slowly.

DOCTOR: (SEEING VICKI) Aah,
 thank you, my dear. (KINDLY)
 Dropped a glass did you?

VICKI: Yes, Doctor ...

DOCTOR: Well, don't let it
 worry you, it can easily be
 replaced ...

(THE DOCTOR
 STARTS TO
 DRINK)

VICKI: It doesn't have to be.
 It all came together again,
 and jumped up into my hand.

(DOCTOR WHO,
 DRINKING,
 SPLUTTERS LIKE
 MAD, SPILLING
 THE WATER)

(DEFENSIVELY) Well if you don't
 believe me - go and look, I
 haven't had time to clear it up...

(3 NEXT)

-11-

13 MAY 1964
(ON 1)

-12-

DOCTOR: No, we believe you,
child, we believe you ...

(THE DOCTOR
STUDIES THE
GLASS IN HIS
HAND, PUZZLED
AND THOUGHTFUL
HE FINGERS HIS
CLOTHES,
WONDERING IF THE
EVENTS ARE
CONNECTED.

DURING THIS,
VICKI, DETERMINED
NOT TO WORRY, TURNS
TO IAN AND BARBARA)

Pan VICKI L to
between IAN & BARBARA

VICKI: Where have we landed?
Have you found out yet?

BARBARA: We're not sure where
it is ...

IAN: (INDICATING SCANNER) You
can see for yourself, Vicki ...

(THE DOCTOR
'COMES ROUND',
AND:)

11 3 A 9 /
SINGLE DR WHO

DOCTOR: Oh, I think I can
answer, where.

(THEY TURN
TO HIM AS
HE MOVES IN)

12 1 A 24 /
3-S IAN/VICKI/
BARBARA

We've landed on a museum.

(THE OTHERS
REACT, SURPRISED,
BUT SEEING THE
LOGIC)

IAN: A museum!

-12-

(3 NEXT)

BARBARA: A Space museum, yes.

13 3 4 9
CU DR WHO.

DOCTOR: Precisely! If you look at each of those objects you will notice that each one is five or ten years advanced in design. It's a natural progression.

14 1 A 24
4-S IAN/VICKI/BARBARA
DR WHO

IAN: Then somebody must look after it.

DOCTOR: We'll find that out won't we?

(THE OTHERS
LOOK AT HIM,
AND THE DOCTOR,
TAKING THIS AS
A SIGN THAT THEY
DON'T WANT TO
STAY, BRINGS
UP THE GLASS
HE IS HOLDING)

Push into hand on
SWITCH

You must agree that there are several things we would like the answer to. Now let's go and see for ourselves.

(THE DOCTOR
REACHES FORWARD
AND FLICKS A
SWITCH ON THE
CONTROL PANEL. /

15 2 4 35 (AS DOOR OPENS)

IAN & BARBARA in R
and out thro' door

DOOR EFFECT

RECORDING BREAK

16 4 A 24

BOOM B1

TARDIS
Pan L with
IAN & BARBARA
holding TARDIS
doors R of frame

5. EXT. TARDIS AND DESERT. DAY.

(THE TARDIS
STANDS IN THE
THREE SIDED ALCOVE

OF ROCKS AND
BOULDERS.

THE GROUND
APPEARS TO BE
COVERED IN A
WHITE, SAND-
LIKE DUST.

EVERYTHING IS
ABSOLUTELY SILENT,
QUIET, AND STILL.

IAN AND BARBARA
COME OUT OF
THE TARDIS, STAND
LOOKING ROUND.

Let VICKI cross shot
and out L

VICKI IS NEXT
SHE MOVES OVER
TO THE ROCKS.

DR WHO leaves TARDIS

DOCTOR WHO, LAST
OUT, LOCKS THE
TARDIS DOOR BEFORE
MOVING ACROSS
TO JOIN VICKI.
MEANWHILE:}

IAN: (LOOKING ROUND) Dust.
Your graveyard idea was probably
right, Barbara.

(BARBARA NODS.

Pa n DR WHO L.
lose IAN & BARBARA
Take in VICKI

WE JOIN DOCTOR
WHO AND VICKI,
AT THE ROCKS.

VICKI IS POINTING
AT THEM)

VICKI: Look at this, Doctor.

DOCTOR: Extraordinary. I've
never seen erosion in such an
advanced stage.

(HE LOOKS ROUND)

The whole planet appears
completely dead.

IAN & BARBARA
in R.
Centre up
4-S VICKI/DR WHO/
IAN/BARBARA

(IAN AND BARBARA,
HEARING THE DOCTOR'S
REMARKS MOVES ACROSS
TO JOIN HIM AND VICKI)

IAN: And yet I've always
associated . . . extinction
with cold. You know, a fantastic
drop of temperature - like the
dark surface of the moon.

BARBARA: The climate's quite
pleasant. Perhaps it gets colder
when it's dark.

DOCTOR WHO.
I think that - we must go and
search for the answers. As
there is always an element of
danger in the unknown, we must
keep together. Is that clear?

IAN: (NODDING) Clear.

BARBARA: Yes...

DOCTOR WHO: Vicki?

VICKI: Oh - yes...

DOCTOR WHO: Good. I'll lead
the way ... We'll make for those
buildings we saw on the scanner.

(THE DOCTOR IS ABOUT
TO MOVE OFF WHEN
IAN LOOKS DOWN,
NOTICES SOMETHING,
TURNS TO LOOK AT
THE GROUND ALL ABOUT
HIMSELF)

IAN: Doctor!

DOCTOR WHO: What is it now,
Chesterton?

Pan down with
IAN to inc. feet

IAN: We're walking on dust.
Several inches thick by the look of it.

(DOCTOR WHO, BARBARA,
AND VICKI, START
LOOKING AT THE
GROUND AS IAN SPEAKS)

DOCTOR WHO: Yes - yes of course
So it appears.

Pan up with IAN

IAN: Then why aren't we leaving
footprints?

(THEY REACT, ASTONISHED,
PUZZLED. WE GO IN ON
THE DOCTOR'S QUIZZICAL
FACE AS:)

MUSIC-
6

Q. TK-23

Push in to single
of DR WHO

DOCTOR WHO: curious.....very
curious.

(WE HOLD ON THE DOCTOR'S
THOUGHTFUL EXPRESSION,
AND THEN:)/

ON TELECINE: TC-6 on TK-23

MUSIC-7

Ext. Model. Day.

We get a further shot,
or a repeat of the
opening telecine of
the space museum
scene. The rocket-
ships sitting on the
desert landscape.

Everything is quiet
and still, and an
uncanny silence
pervades.

17 2 B 35

BOOM A2

ON DOOR

BARBARA & IAN in L f/gnd - 16 -

(5 NEXT)

6. EXT. BUILDING. DAY.

Push in with them
to Pos C.

(WE MIX THROUGH ONTO
THE EXTERIOR OF A
BUILDING. IT IS
JUST A FLAT WALL
WITH A CLOSED,
LIFT-TYPE DOUBLE
SLIDING DOORS SET
INTO IT, THEY ARE
CLOSED. THERE ARE
NO WINDOWS.

THE WHITE SAND-TYPE
DUST LEADS RIGHT
UP TO THE WALL.

SECONDS AFTER WE
GO IN DOCTOR WHO
AND BARBARA LEAD
INTO SHOT WITH:)

BARBARA: This is a strange sort
of building. ..

DR WHO & VICKI in L
They cross to R

4-S BARBARA/IAN/
DR WHO/VICKI

DOCTOR WHO: Yes - this seems
to be the only door.

(BARBARA LOOKS UP,
SHIELDING HER EYES?

BARBARA: No windows either...

(IAN AND VICKI COME
INTO THE SHOT AND
WE ALLOW DOCTOR WHO
AND BARBARA TO STAY
IN THE BACKGROUND.

IAN IS LOOKING AROUND)

IAN: Well, we haven't seen anybody so far.

VICKI: Perhaps there isn't anybody.

(IAN GRIMACES, THEY JOIN DOCTOR WHO AND BARBARA AT THE DOOR)

DOCTOR WHO: How do we get in?

IAN: There seems to be no way of opening that door.

(DOCTOR WHO LOOKS CLOSELY. /BARBARA LOOKS ALL AROUND, WE TRACK IN ON HER. SHE SAYS, ALMOST TO HERSELF)

18 5 A 16
SINGLE BARBARA

Hold her L

BARBARA: Have you noticed something?

(THEN, AWARE THAT THE OTHERS HEARD AND ARE LOOKING AT HER)

I mean, something very peculiar.

IAN: The whole thing is peculiar.

DR WHO in R to
make 2-S
BARBARA/DR WHO

DOCTOR WHO: Now my dear, out with it. If you've seen something there's no sense in talking in riddles.

BARBARA: No, Doctor - not seen. It's the silence. When we stop talking, there isn't a sound. Listen. (cont...)

(THEY ALL STOP AND LISTEN, TURN HEADS)

BARBARA: (cont) It's the kind
of silence you can almost hear.

19 2 C 35

4-S BARBARA/DR WHO/IAN
VICKI

IAN: More and more like a
graveyard.

Hold door in R of
frame

(THERE IS ANOTHER
PAUSE, THEN THE
DOCTOR 'SHAKES'
HIMSELF)

DOCTOR WHO: That's quite enough stop
it both of you. You'll all start
imagining things. There's
always an expla...

(THE DOCTOR IS CUT MUSIC-8
SHORT AS SUDDENLY,
AND SILENTLY, THE
LIFT TYPE DOORS IN
THE BUILDING OPEN.
BEYOND THIS IS A
LONG CORRIDOR.

MUSIC-9
WE CAN SEE TWO MOROKS
APPROACHING DOWN THE
CORRIDOR, TOWARDS THE
DOOR. DRESSED IN
SOLDIER-WAR-LIKE
UNIFORMS THEY MARCH
IN TIME, SILENTLY,
THEIR EYES TOWARDS
THE FLOOR.

IAN SEES THEM FIRST,
GRABS THE DOCTOR)

IAN: Someone coming.

(THE DOCTOR TURNS,
THE MOROKS ARE
APPROACHING WITH A
MEASURED TREAD,
STILL NOT LOOKING UP.

DOCTOR WHO WAVES,
AGITATED)

DOCTOR WHO: Hide, quickly. All
of you!

VICKI: Hide where?

DOCTOR WHO: Against that wall
child. Against that wall!

(DOCTOR WHO, AND
IAN MOVE ONE SIDE
OF THE DOOR, BARBARA
AND VICKI THE OTHER.

THEY STAND THERE
PRESSING THEMSELVES
AGAINST THE WALL,
ALMOST HOLDING THEIR
BREATH.

LOOKING THROUGH THE
DOOR OPENING WE CAN
SEE THE MOROKS
MOVING FORWARD WITH
A SLOW, MEASURED
TREAD. /

20 3 B 16
2-S VICKI/BARBARA

WE CUT ONTO BARBARA
AND VICKI, AND SEE
BARBARA REACT AS SHE
NOTES, WITH US, THE
FACT THAT VICKI IS
BUILDING UP TO A
SNEEZE. BARBARA
SILENTLY GRIPS VICKI'S
ARM, HER EXPRESSION
SAYING "DON'T WHAT-
EVER YOU DO".

VICKI PUTS THE BACK
OF HER HAND TO HER
NOSE. THEN SHE RE-
LAXES, SMILES "O.K."
TO BARBARA. /

21 5 B 9
4-S DR WHO/IAN/
VICKI/BARBARA

DOCTOR WHO LOOKS
THANKFULLY TO THE
HEAVENS, BLOWING
OUT A SILENT BREATH
WHISTLE FASHION.
"WHEW, THAT WAS CLOSE". /

22 2 C 35
4-S BARBARA/DR WHO/
IAN/VICKI

THE TWO MOROKS REACH
THE END OF THE
CORRIDOR, AND COME
OUTSIDE THE BUILDING
NOT LOOKING TO RIGHT
OR LEFT. / THEY ARE
ONLY A FEW PACES OUT-
SIDE, WHEN VICKI'S
SNEEZE ATTACKS HER.

23 3 B 9
CU VICKI

FADE
MUSIC
BEFORE
SNEEZE

24 2 C 35
4-S BARBARA/DR WHO/
IAN/VICKI

(ON 2) ME

- 21 -

Let MOROKS go R f/gnd

THE OTHERS REACT,
"THAT'S DONE IT"
BUT WE CAN TELL
ALMOST IMMEDIATELY
FROM THEIR SUB-
SEQUENT SURPRISED
EXPRESSIONS THAT
THE MOROKS HAVE
NOT EVEN FALTERED
IN THEIR STRIDE,
BUT HAVE MOVED ON)

25 5 B 9

4-S DR WHO/IAN
VICKI/BARBARA

VICKI: (AFTER SNEEZE) I'm
sorry, it just came out.

BARBARA: It's all right, Vicki -
they didn't hear it.

2 to PCS A

IAN: But they were only a few
feet away!

DOCTOR WHO: And it seems
extremely unlikely that they
would both be deaf!

(THEY COLLECT TOGETHER
OUTSIDE THE NOW OPEN
DOOR)

However, the fact remains they
didn't hear it! (TAKE) Shall
we go inside?

(BARBARA IS ABOUT TO
SAY SOMETHING BUT
THE DOCTOR HOLDS UP
A WARNING, SILENCING
FINGER)

26 3 B 24

Group g ling thro'
door.

(THE DOCTOR GIVES ONE
OF HIS 'LOOKS' AND
BECKONS THEM TO
FOLLOW HIM THROUGH
THE DOOR/

27 1 B 35

Entering to 4-S

- 21 -

/BOOM B2

(ON 1)

- 22 -

4-S IAN/VICKI/
BARBARA/DR WHO

7. INT. MUSEUM CORRIDOR. DAY.

(DOCTOR WHO,
BARBARA, IAN
AND VICKI
MOVE THROUGH
INTO THE MUSEUM
CORRIDOR.

THEY ARE NO
SOONER IN THAN
THE DOOR BEHIND
THEM CLOSES
SILENTLY.

THEY TURN TO
SEE THIS, REACT.

Let IAN & VICKI
go L

THE CORRIDOR
IS WELL LIT.
THERE IS NO
INDICATION OF THE
LIGHT SOURCE AND
NO WINDOWS VISIBLE.

GLASS CABINETS
AND SHOW CASES
ARE WELL SPACED
ALONG THE CORRIDOR
AND DOOR LEADS
OFF NO DOUBT
INTO OTHER ROOMS.

WE ANGLE BACK ON
DOCTOR WHO,
IAN, BARBARA,
AND VICKI, SLIGHTLY
SPACED OUT, AND
LOOKING AROUND,
IN THE CABINETS,
AND ETC:)

Pan BARBARA &
DR WHO L

BARBARA: no sign of any
windows.

- 22 -

(5 NEXT)

DOCTOR: There is probably something in the atmosphere with very slow destructive properties - hence the lack of windows.

BARBARA: (LOOKING) I can't see where the light comes from.

DOCTOR: No doubt a fluorescent substance built into the walls.

Pan DR WHO L
crabbing R to
Pos. C.

Take in VICKI & IAN

(DOCTOR WHO MOVES
FORWARD TO CATCH
UP ON IAN AND VICKI,
AS BARBARA LOOKS
INTO A CASE)

Well, you two, my assumption as to where we've landed has been proved correct.

IAN: Yes - we might almost be in a museum at home.

VICKI: There are no little men following you about telling you not to touch anything.

DOCTOR: You just pretend there are, young lady, and keep your hands to yourself.

Pull back to let
BARBARA in R

(BARBARA MOVES IN
TO JOIN THEM)

BARBARA: It all seems quite ordinary.

DOCTOR: Why shouldn't it be? It's a perfectly natural thing. Objects of historical interest are kept on Earth so why not a museum of Space? I expected to find it one day.

IAN: The two men we saw must have been guards. I wonder who started all this, Doctor?

Pan Group L

DOCTOR: No doubt the answer is here - just a question of finding it, my boy. (HE POINTS OFF) Let's start in there, shall we?

(THE DOCTOR LEADS TO ONE OF THE DOORS FURTHER UP THE CORRIDOR.

IT IS OPEN THE OTHERS FOLLOW HIM)

28 5 C 24
Group entering

/BOOM CL/

8. INT. FIRST ANTE-ROOM. DAY.

(DOCTOR WHO, IAN, BARBARA, AND VICKI MOVE TO STAND IN THE OPEN DOORWAY.

WE CANNOT SEE WHAT FACES THEM, BUT WE DO SEE THE EXPRESSION OF ALARM, AND SURPRISE THAT CROSSES ALL THEIR FACES ALL EXCEPT VICKI, THAT IS, SHE HAS A LOOK MORE OF CURIOSITY:)

/MUSIC-10/

DOCTOR: Chesteron.

29 6 A 24
SINGLE DALEK

IAN: It can't be.

IT IS A DALEK.

ITS RAY GUN POINTS
AWAY FROM US. THE
CAMERA, TOWARDS
THE DOOR. /

30 2 D 35
4-S VICKI/ BARBARA/
DR WHO/ IAN
DALEK L of screen

SLOWLY THEIR
REACTIONS DRAIN
AWAY AND THEY
MOVE FORWARD
BEHIND VICKI
WHO IS FIRST UP
TO IT. /

31 6 A 9 (AS IAN POINTS)
CU NOTICE

... AS THEY
MOVE INTO IT AND
SEE A PLACARD PLACED
IN FRONT OF IT.
"DALEK- PLANET
SKARO") /

32 2 D 35
4-S VICKI/ BARBARA/ DR
WHO/ IAN

VICKI: So that's what a Dalek
looks like ...

(VICKI REACHES OUT
TO TOUCH)

DOCTOR: Don't touch, child.

BARBARA: What do you know about
them, Vicki? /

33 5 C 9
CU VICKI

VICKIE: Only what I read in the
history books. They invaded
Earth about three hundred
years ago, I think it was.
(THOUGHT) ... should

34 2 D 9
CU DR WHO/ IAN

IAN: We were there. It was one
of the periods we visited.

(ON 2)

- 26 -

DOCTOR: I don't mind admitting
it gave me quite a start
coming face to face with one
of those things again ... /

35 5 C 9
CU VICKI

VICKI: (EYEING IT) It's not
the least like I imagined it -
oh, the books described them
all right - but well, this
looks rather friendly. /

36 2 D 24
4-S VICKI/BARBARA/
DR WHO/IAN
(Part of DALEK L of
screen)

BARBARA: Friendly?

IAN: (CHUCKLING) You won't
say that young lady, if we ever
meet them again ...

(DOCTOR WHO
AND BARBARA TURN
SLOWLY AND GIVE
IAN A COLD
STARE.
IAN REALISES
AND CONTINUES
HIS SENTANCE)

.. which to say the least is
extremely unlikely.

(DOCTOR WHO AND
BARBARA NOD.
SATISFIED AND
WITH VICKI TURN
BACK TO THE DOOR.
IAN CONTINUES
GIVING THE DALEK
A STARE, AND ADDS)

I hope.

(IAN IS ABOUT TO
TURN AWAY,
WHEN THE DOCTOR
FIRST TO THE
DOOR) /

37 5 D 35
GROUP running to
camera

DOCTOR: (URGENTLY) Get back,
behind the cases.

- 26 -

(6 NEXT)

(DOCTOR WHO, BARBARA, IAN AND VICKI
TAKE THE DOCTOR'S
WARNING. MUSIC 11)

THEY MOVE QUICKLY
BACK INTO THE
ROOM AND HIDE /
BEHIND THE
CASES, PRESSING
THEMSELVES
AGAINST THE WALLS.

38 6 D 16
Close 4-S BARBARA/
VICKI/DR WHO/IAN

THEY WAIT, AND
A COUPLE OF SECONDS /
LATER TWO OF THE
XERON'S MOVE
IN THEY WEAR A VERY
SIMPLE COSTUME
OF BOOTS, TROUSERS,
AND BELTED TUNICS.

39 5 D 35
DOOR R of frame
SITA & DAKO enter

THEY WEAR THEIR
HAIR LONG, THEY
MOVE INTO THE ROOM,
TALKING ANIMATEDLY
WITH OBVIOUS
GESTURES, BUT NOT
A SOUND CAN BE
HEARD. /

40 6 D 16
Close 4-S BARBARA/
VICKI/DR WHO/IAN

WE CUT AWAY TO
DOCTOR WHO, BARBARA,
IAN, AND VICKI
WATCHING FROM
THEIR HIDING PLACES,
STRAINING TO HEAR,
BUT UNSUCCESSFULLY.

41 5 D 35
SITA & DAKO go thro'
door. Centre up on
GROUP L

AFTER SEVERAL
SECONDS OF THIS
"TALK" THE TWO
XERON'S APPEAR
TO COME TO A
DECISION, THEY
AGREE, AND MOVE
OUT OF THE ROOM,
THE WAY THEY
CAME.

42 2 D 24
IAN crosses R to L
VICKI/BARBARA/DR WHO
enter R of frame to
end 4-S

SLOWLY DOCTOR
WHO, BARBARA,
IAN AND VICKI
COME FROM THEIR
HIDING PLACES /
GATHER IN A PUZZLED
GROUP. IAN,
NEAREST THE DOOR,
CHECKS)

IAN: It's all right, they've gone.

VICKI: They were talking.

DOCTOR: Undoubtedly ...

BARBARA: And yet we couldn't hear a word they said.

IAN: Perhaps they have some other means of communication - speak on a higher frequency ...

(IAN LOOKS AT
THE OTHERS, GAUGES
THEIR MOOD,
AGREES)

No - not very good is it?

BARBARA: What do you think, Doctor?

DOCTOR: Chesterton may have the answer in what he's just said.

(THE DOCTOR NODS
WISELY, IAN
SMILES, PLEASED,
BUT IT FADES
QUICKLY WHEN:)

But I doubt it. I doubt it.
Come ...

(THE DOCTOR BECKONS
THEM TO FOLLOW.
HE MOVES TO THE
DOOR, AND THEY
DO SO AS WELL,

RECORDING BREAK
(TO SET UP TRICK SHOT)

(1 next after rec. break)

43 1 D 24

/DOOM B3

DR WHO/BARBARA/
IAN/VICKI enter9. INT. MUSEUM CORRIDOR. DAY.

Let VICKI go out L

(DOCTOR WHO,
IAN, AND BARBARA
COME OUT OF THE
ANTE ROOM.RETURN TO
THE CORRIDOR,
VICKI WANDERS
OUT TOO, GOES
OFF SLIGHTLY
FROM THE OTHERS
TO LOOK INTO A
CASE.WE LOSE VICKI,
AND REMAIN
WITH DOCTOR
WHO, IAN,
BARBARA)IAN: Well they didn't look
hostile, which I suppose is
something to be thankful for ...BARBARA: .. Even the Daleks
look friendly to some ...IAN: Vicki? Yes. (HE SMILES)BARBARA: Still, even if they
are friendly I doubt if we're
going to get much conversation
out of them - unless one of you
can lip read.

44 2 E 24

SINGLE OF VICKI

45 SUPER 3 C 24

CABINET L of frame

(WE CUT AWAY TO
JOIN VICKI.
SHE IS STANDING
AT ONE OF THE CASES.
SHE CASTS A LOOK
AFTER REACHING FOR AND
A TENTATIVE HAND
TO SEE IF SHE IS
BEING WATCHED.

(1 NEXT)

SATISFIED THE
OTHERS ARE NOT
WATCHING HER
SHE REACHES OUT
HER HAND TO TOUCH
THE CASE)

(VICKI REACHES OUT MUSIC-12
HER HAND, SHE
JUMPS BACK
ALARMED, WHEN,
INSTEAD OF
RESTING ON THE
GLASS CASE HER HAND
GOES RIGHT THROUGH
IT)

DR WHO IN R.

VICKI: Doctor! Doctor!

DOCTOR: Try not to make so much
noise, child. What's the matter,
Mmm?

VICKI: I touched that thing
and ...

(THE DOCTOR LOOKS
MOST ANNOYED)

DOCTOR: (INTERRUPTING) I thought
I told you not to!! You really
must try and learn to do as
you're told ...

BARBARA in R

BARBARA: Yes, all right, Doctor
you can do your scolding
later - something's frightened
her ...

(THE DOCTOR
IMMEDIATELY DROPS
HIS ATTITUDE
AND MOVES TO VICKI
VERY CONCERNED)

DOCTOR: Frightened? What's
the matter, my dear, what
happened?

(VICKI LOOKS UP
AT THE DOCTOR,
AS HE TAKES HER
HAND, CONSOLING,
AND)

VICKI: I touched that thing...
and my hand just went through
it ...

IAN in R.
He crosses to L
4-S IAN/VICKI/
BARBARA/DR WHO

(DOCTOR WHO REACTS.
IAN AND BARBARA
EXCHANGE GLANCES,
AND IAN WALKS
ACROSS TO THE
CASE HIMSELF.

HE STRETCHES
OUT A HAND,
IT TOO GOES
RIGHT THROUGH
AS THOUGH NOTHING
IS THERE)

You see? There isn't anything
there to touch.

DOCTOR: Incredible.

VICKI: There is something
there, isn't there? We can
all see it, can't we?

BARBARA: Of course we can,
Vicki.

DOCTOR: Strange, very strange.
There'll be a logical explanation.
Somewhere. It is merely a matter
of putting two together to
make a third....Look!

46 1 E 35

GROUP 1 XERONS Rb/gz/
Hold 3 XERONS in R
of frame as they move
to camera. Lose DR WHO
Then let 2 XERONS go
R centering on 3rd
Xeron & taking in
DR WHO

IAN: Look!

(THE DOCTOR HIMSELF
HAS MUSED TO
MORE BUT
THOUGHT ALOUD.

HE IS UNAWARE
THAT THE TWO
XERONS, WE
SAW PREVIOUSLY,
HAVE JOINED A
THIRD, AND ALL
THREE ARE APPROACHING
THE CORRIDOR
HAVING TURNED
OUT OF A ROOM.

IAN, BARBARA,
AND VICKI SEE
THEM MORE OR
LESS AT THE
SAME TIME.
AND IT IS VICKI
WHO REACTS WITH:)

VICKI: Quick - let's hide.

BARBARA: No Vicki, not that way.

(THE THREE XERONS
ARE TALKING, BUT
AS BEFORE WE CAN NOT
HEAR WHAT IS
BEING SAID.

THEY MOVE SLOWLY
TOWARDS OUR GROUP,
CONTINUALLY
STOPPING
TO CONVERSE.

THEY HAVE LOOKED
DOWN THE CORRIDOR,
BUT GIVEN NO
REACTION.

(ON 1)

- 33 -

DOCTOR WHO TURNS
AT VICKI'S
WARNING.

TALKING IN A
REASONED THOUGHTFUL
WAY RATHER THAN
WITH ANY PANIC
HE ANSWERS)

BARBARA: What are we going
to do?

(THE DOCTOR THINKS,
STROKES HIS CHIN)

DOCTOR: Nothing. All of you
stay exactly where you are.
(c nt ...)

(DOCTOR WHO, IAN,
BARBARA, AND VICKI
DO JUST THAT.
THEY STAND COMPLETELY
STILL AND WATCH
AS THE THREE
XERON'S APPROACH.

STILL TALKING THEY
MOVE PAST,
EVENTUALLY GOING
OUT OF SIGHT THROUGH
ONE OF THE CORRIDOR
DOORS.

BEFORE THEY DO SO
HOWEVER, ONE OF
THEM STOPS, LOOKS
OFF UP THE CORRIDOR,
AND IN DOING SO
APPEARS TO LOOK
STRAIGHT THROUGH
VICKI.

HE IS ONLY A FOOT
OR SO AWAY, AND
VICKI, A LITTLE
UNNERVED CLOSES HER
EYES. SHE OPENS THEM
LATER WHEN THE
THREE OF THEM HAVE
GONE.

(2 NEXT)

- 33 -

(ON 1)

- 34 -

(IAN, BARBARA AND
VICKI CLOSE ON THE
DOCTOR HOPING FOR
AN EXPLANATION)

IAN: Well? What do you make of
that?

DOCTOR: Hmm. I've never known
anything like it - not in all my
years of time travelling.

VICKI: The one who came this way
looked right at me.

DOCTOR: Really unbelievable

VICKI: He was talking as well, I
could see his lips moving.

DOCTOR: Yes - strange that we have
no communication with them.

BARBARA: Obviously they couldn't
see us. We're strangers, our
clothes are different. If they
had seen us they would have shown
some reaction however slight.

IAN: Right - we're invisible.
That settles it. /

DOCTOR: Does it, Chesterton?
Does it? Either that or we're not there -
really here. ~~Really here.~~

47 2 F 9
CU DR WHO

FADE TO BLACK

RECORDING BREAK

- 34 -

(5 NEXT)

(REC BREAK)^{JH}

- 35 -

FADE UP

48 5 E 24
2-S IAN/VICKI
entering

BOOM B4
MUSIC-13

9A. CORRIDOR. DAY

TO THE OTHER
END OF THE
CORRIDOR, AS
THOUGH IT IS
SOMEWHERE ELSE IN
THE MUSEUM.

ALL CORRIDORS LOOK
THE SAME, A FEW
EXHIBITS, CASES,
CABINETS.

WE HOLD THIS
SECTION AND
AFTER A SECOND OR
SO IAN AND VICKI
WALK INTO FRAME,
STOP, TURN ROUND
TO WAIT.

IAN HAS TAKEN
OFF HIS JACKET,
HOLDS IT BY
THE LOOP OVER HIS
SHOULDER)

IAN: Well this is the biggest
museum I've ever seen, it must
run for miles.

DR WHO & BARBARA
in from b/gnd

VICKI: And all the rooms are
the same, just display cases,
and cabinets. I'm beginning to
think the Doctor's wrong.

IAN: Oh?

VICKI: Well how are we going
to find the answer in here?

(THE DOCTOR WALKS
ON WITH BARBARA,
AND HEARING THE
LAST STATEMENT)

- 35 -

(2 NEXT)

- 36 -

DOCTOR: I've got no idea,
child. But until I say otherwise,
we continue the search. Now,
what's in here, eh?

BOOM C2

(THE DOCTOR POINTS
TO YET ANOTHER
OPEN DOOR)

BARBARA: (SIGHING) Same as all
the others, I suppose.

(THEY ALL WALK
TOWARDS IT,
AND AS THEY
DO SO, WE:)

RECORDING BREAK to set up second trick shot

10. INT. SECOND ANTE-ROOM. DAY.

Pan Group R
Holding 4-S
IAN/VICKI/BARBARA/
DR WHO

(THE DOCTOR, IAN,
BARBARA AND VICKI
COME THROUGH THE
DOOR, WE FULL
BACK AS THEY
REACT IN COMPLETE
ASTONISHMENT AND
SHOW THE TARDIS
STANDING IN THE
CENTRE OF THE
ROOM)

DOCTOR: Goodness me!

MUSIC-14

49 2 G 35
4-S IAN/VICKI/BARBARA
DR WHO & TARDIS R
of frame

IAN: How did that get in here?

50 SUPER 3 D 35
TARDIS R of frame

BARBARA: Does it matter? Now
that we've found the Tardis -
or the Tardis has found us,
whichever way you look at it -
Come on, let's get out of here.

- 36 -

(5 NEXT)

IAN: I agree it's a bit
stroke of luck - lets
leave at once.

VICKI: I think I've seen enough
of this place too.

DOCTOR: (LOOKING ROUND)
Hmmm - all decided have you?

(THE DOCTOR NODS. MUSIC-15)

HE WALKS AWAY
TOWARDS THE
TARDIS STANDS
THERE LOOKING AT
IT A SECOND
THOUGHTFULLY,
THEN STRETCHING
HIS HANDOUT WE
SEE HIS HAND GO
RIGHT THROUGH.

THE DOCTOR NODS
TO HIMSELF AS
THOUGH HE HAD
A THOUGHT THAT
THAT MIGHT BE
THE RESULT)

I'm afraid it's going to be a bit
more difficult than that ...

(IAN, BARBARA
AND VICKI MOVE
UP TO STARE
UNBELIEVING AT
THE TARDIS.
DOCTOR WHO IN
DEEP THOUGHT
LOOKS CONCERNED)

The mists are beginning to clear
slightly - I'm beginning to
see reason. / (TURN TO THE OTHERS)
And where are we, mm? Where
are we?

51 5 E 24
4-S IAN/VICKI/BARBARA
DR WHO

- 38 -

BARBARA: Well . . . here, surely?

DOCTOR: Are we? We must have arrived in that sometime . . .

(THE DOCTOR POINTS
AT THE TARDIS)

Are we here?

(THE DOCTOR LOOKS
AROUND, MOVES
TO LOOK ROUND
THE TARDIS,
THEN HE REACTS
AND POINTS
DRAMATICALLY)

Look!

RECORDING BREAK to record 4 seq. of figures in cases

SEQ: 1,2,3 on CAMERA 3. Pos E with DR WHO stand in
in R of frame.

SEQ: 4 (without stand in) on 3E then mix to 2H

EDIT
IN
SQ. ONE

(WE TAKE THEIR
POINT OF VIEW.
AGAINST THE
WALL ARE FOUR
LARGE, GLASS
CASES. IN EACH
CASE THERE IS AN
IMAGE OF EACH OF
OUR FOUR TRAVELLERS
DOCTOR, WHO, IAN,
BARBARA AND VICKI.

MUSIC-16

BOOM C2
MUSIC-17

52 6 C 16
2-S BARBARA/DR WHO

WE RESUME THE
GROUP STARING
(UNBELIEVING)

BARBARA: That's us - they're
not models or pictures - that's
us.

DOCTOR: Yes - exhibits in a
Space Museum.

53 5 E 24
4-S IAN, VICKI/
BARBARA/DR WHO

- 38 -

(6 NEXT)

-39/40-

IAN: Can you explain this
Doctor?

(VICKI HAS BEEN
STARING, NOW
ALMOST IN A
WHISPER)

VICKI: Time, like space,
although a dimension in itself,
also has dimensions of its
own.

DOCTOR: Oh, you know about
it - We must have a chat
my dear.

VICKI: Yes We're really in those
cases - we're just looking
at ourselves from this dimension.

BARBARA: It's horrible.
Those faces. Our faces. Just
staring.

EDIT
IN
SQ. TWO

(WE GET A SHOT
OF THE FOUR
IMAGES IN
THE CASES AND
THEN RESUME
ON OUR GROUP)

IAN: At least it explains all
that's been happening to us.

DOCTOR: Of course it does.
If you're not there you can't
leave footprints, break glasses,
touch things ...

IAN: And nobody can see you.
I see!

DOCTOR WHO: Oh we can be
seen, Chesterton. We can be
seen. Where we really are.
There!

(THE DOCTOR POINTS
TO THE CASES)

BARBARA: Is there ... is there
any chance of getting out
of this mess, Doctor?

DOCTOR WHO: Well we got into
it, Barbara - I suppose there
must be.

(THE DOCTOR, OVER THE
INITIAL SHOCK IS
BEGINNING TO ALLOW
HIS SCIENTISTS MIND
TO TAKE OVER)

I've never had the opportunity
of studying the fourth
dimension at close hand
before. Fascinating. Quite
fascinating.

(THE DOCTOR STARTS TO
MOVE AROUND, THINKING,
CALCULATING TO
HIMSELF)

Pan DR WHO R to
single shot

The Tardis must have jumped
a time track. Extraordinary!
Passed through into this
dimension. Most extraordinary!

(THE DOCTOR MOVES AWAY,
WE CLOSE IN ON BARBARA
AND IAN, WITH VICKI)

55 5 E 24
3-S IAN/VICKI/BARBARA

DR WHO comes in R
to make 4-S

DOCTOR WHO: Wait a minute.
Well you'll all be delighted
to know that I've got the answer
and it's quite simple,
really

BARBARA: How simple?

57 2 G 9
2-S BARBARA/DR WHO

DOCTOR WHO: Just a question
of waiting here until we
arrive, my boy.

BARBARA: Pardon?

DOCTOR WHO: My dear Barbara,
before we were actually
put in those cases, we must
have landed here in the
Tardis. Been seen by these
people and thought worthy of
their museum. Then ...

(THE DOCTOR LEAVES THE
SENTENCE UNFINISHED
AND WAVES AT THE CASES)

BARBARA: I see - I think.

DOCTOR WHO: Well none of that
has happened to us yet. What
we're looking at is a glimpse
into the future, or what could
be the future. All that leads
up to it is still to come.

58 5 E 24
4-S IAN/VICKI/
BARBARA/DR WHO

VICKI: Doctor, couldn't we
just go back to where we
left the Tardis, the proper
one I mean, and take off again?

DOCTOR WHO: And run the risk
of one day ending up like that?
No, child - we must face
it - stop it happening!

IAN: Well - when will we
arrive?

DR WHO: I don't know. I can't measure the time dimension, that the Tardis missed but you will notice that we are wearing the same clothes so it could be any moment....a few seconds maybe.

BARBARA: How will we know when we have? Arrived I mean.

DOCTOR WHO: The cases will disappear, and we'll become visible

IAN: From that moment we'll be in danger

DOCTOR WHO: Yes. We must succeed in stopping them making exhibits of us. Otherwise well, you can see for yourselves what we'll end up as.

EDIT { (A FURTHER VIEW OF THE GLASS
IN { CASES CONTAINING THE
SQ. THREE { IMAGES OF DR WHO. IAN, BARBARA
AND VICKI)

BARBARA: Doctor, Something strange is happening. I can feel it.

60 3 E CAPTION

A) PHOTO CAPTION

DR WHO, IAN, BARBARA, VICKI standing at the Control Panle of Tardis in their Crusade costumes. /

61 4 B 35

Q.TK:23 TARDIS slightly B) TARDIS standing by the Rocks.
R of frame

61A 3 E / C) PHOTO CAPTION

DR WHO, IAN, BARBARA, VICKI standing in the Tardis in their normal clothes. /

ON TK:23...../

D) TC-7. VICKI BREAKS THE GLASS ON THE FLOOR OF THE TARDIS

62 4 B 35

Q.TK:29 TARDIS MOROKS enter E) TARDIS standing as before. TWO MOROKS stand by watching. One of them pulls at his Companions arm and points to the sand

ON TK:29...../

F) TC-8. AN AREA OF SAND with the foot prints of Dr. Who, Ian, Vicki and Barbara across it.

(5 NEXT)

12. INT. SECOND ANTE ROOM. DAY.

EDIT
IN
SQ. FOUR

(WE COME UP ON THE
IMAGES OF DOCTOR
WHO, IAN, BARBARA,
AND VICKI.

AS WE WATCH THEY
SLOWLY DISAPPEAR,
AND BLANK WALL
REMAINS.

63 5 E 24
4-S IAN/VICKI/
BARBARA/DR WHO

BOOM C2

WE CUT TO SHOW OUR
TRAVELLERS, AND SEE
THEM 'FROZEN' AS THEY
WERE IN THE FIRST
TARDIS SCENE.

MUSIC-19

THEY RECOVER SLOWLY,
COME ROUND.

THE FIRST THING
THEY NOTICE IS THE
DISAPPEARANCE OF THE
GLASS CASES, THEY
STARE, FASCINATED:)

BARBARA: They've gone ...

(WE CLOSE IN ON
DOCTOR)

64 2 G (PUSHED IN) 9
CU DR WHO

DOCTOR WHO: Yes, Barabra -
and we've arrived!

(WE HOLD ON THE
DOCTOR'S SERIOUS FACE
MOMMENTARILY, AND THEN:)

SL

SUPER SLIDE THREE

/ Next Episode

"The Dimensions of Time "

65 4

SUPER ROLLER:

Dr., Who

WILLIAM HARTNELL

Ian Chesterton

WILLIAM RUSSELL

Barbara Wright

JACQUELINE HILL

Vicki

MAUREEN O'BRIEN

Sita

PETER SANDERS

Dako

PETER CRAZE

Third Xeron

BILL STARKEY

Morok Guards

LAWRENCE DEAN

KEN NORRIS

Story Editor

DENNIS SPOONER

Title Music by RON GRAINER

with the BBC Radiophonic Workshop

Designer,

SPENCER CHAPMAN

SUPER SLIDE....Producer

VERITY LAMBERT

SUPER SLIDE....Directed by

MERVYN PINFIELD

BBC-tv

FADE VISION

FADE SOUND

(finis)